

AFFAIRS OF THE WEEK IN THE PLAYHOUSES

NEW PRODUCTIONS FOR THE WEEK

Alexandra Carlisle in an English Comedy—Marie Tempest Revives a Former Success

Charles Frohman will bring out E. Temple Thurston's four-act comedy "Driven" at the Empire Theatre tomorrow night. It will be the first metropolitan performance of this piece in this country. "Driven" last season was one of the successes in London at the Haymarket Theatre. Alexandra Carlisle had the chief part on the other side, as she will have at the Empire Theatre to-morrow night, and to Charles Bryant falls the corresponding chief male role. Mr. Frohman has assembled for the remaining parts Leslie Faber, Lumadene Hare, Haldee Wright, T. W. Percyval, Arthur Greenaway, Rita Otway and Fred Goodwins. E. Temple Thurston, who wrote "Driven," is better known in this country as a novelist than as a playwright, but London has seen several good plays written by him. Pretty much all the movement in his latest play, "Driven," rises from the startling diagnosis of a fashionable London physician. Sir William Medlicott gives Diana Staffurth two years at the most to live. Promptly she resolves to live with all possible vehemence her remaining span. Out of this theme Mr. Thurston has made his play. Mrs. Staffurth has a good deal of excuse for wanting "life." Her husband

the conflict that ensues Mr. Thurston displays his best ingenuity. London took a liking to "Driven" because of its humanness, its common sense and its unusual acting opportunities.

A revival of "The Marriage of Kitty," to be preceded by a new one-act play entitled "The Dumb and the Blind," is the double bill promised by Marie Tempest as the third offering of her repertory season at the Comedy Theatre, to be given on Friday night, December 18, following the current production of Anthony Wharton's play, "At the Bar," which will remain the bill up to that date. "The Marriage of Kitty," adapted for Miss Tempest by Cosmo Gordon Lennox, has always been regarded as the English comedienne's greatest success. "The Dumb and the Blind," which Miss Tempest has produced with success in London, is a Cockney play written by an American author, Harold Chapin. It is the very antithesis of "The Marriage of Kitty," being a study of London slum life, with a philosophical theme. In it W. Graham Browne, leading man for Miss Tempest, takes the part of a Thames bargeman devoted to the pothouse and speaking a Cockney

Heinrich Matthes. Others in the cast are the Misses Lotte Friedrich, Bern Schoenfeld, Aranka Eben, Cenn Gussakov and Lina Haenseler and Rudi Gussakov, Christian Rub, Richard Feist, Otto Meyer, Hans Hansen and Gustav Schuts.

CURRENT ATTRACTIONS.

"KICK IN," a first rate melodrama, played by an excellent cast, with Barrymore and Jane Grey as the stars at the Republic.

"THE ONLY GIRL," a pleasing combination of music and comedy, at the Lyric.

"OUTCAST," an interesting play, which shows Elsie Ferguson at her best, at the Lyceum.

"SUZI," an elaborate musical comedy, with Jose Collins and a large cast at the Shubert.

"EXPERIENCE," a modern moral play, at the Booth.

"LIFE," the biggest and best of spectacular melodramas, at the Manhattan Opera House.

"A PAIR OF SILK STOCKINGS," a jolly comedy, played in excellent fashion by an English cast. At the Lyric Theatre.

"CHIN-CHIN," is Montgomery Stone's best vehicle, and a wholesome humorous evening's entertainment. At the Globe.

"THE PHANTOM RIVAL," quite the most charming play we have seen this season, with a splendid cast, at the Belasco.

"DANCING AROUND," full of costumes, striking scenes, good looking girls, tinkly tunes and attractive dancing, at the Winter Garden.

"TWIN BEDS," a bright farce, with clever characterizations, at the Fulton.

"THE HAWK," an interesting vehicle for William Faversham and Mlle. Desyat, at the Maxine Elliott.

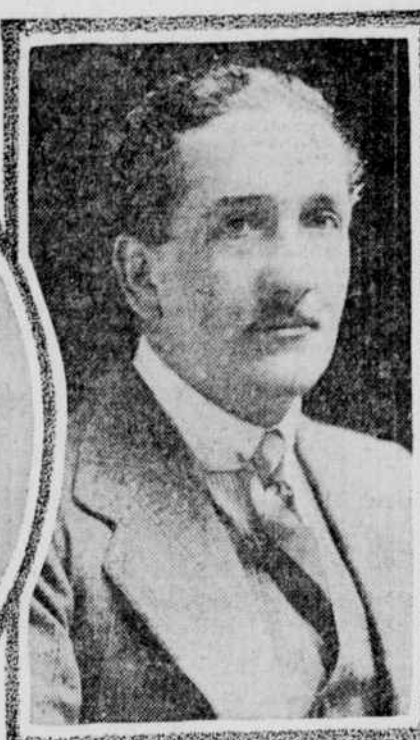
"DADDY LONG-LEGS," a comedy with charm and Ruth Chatterton, at the Gaity.

"THE LAW OF THE LAND," a melodrama by George Broadhurst, at the 48th Street Theatre.

"IT PAYS TO ADVERTISE," a jolly



ALEXANDRA CARLISLE IN "DRIVEN" AT THE EMPIRE



W. GRAHAM BROWNE IN MARIE TEMPEST'S COMPANY, AT THE COMEDY



LAURA HOPE CREWS IN "THE PHANTOM RIVAL" AT THE BELASCO

new musical piece, which they are writing for Ann Swinburne.

A HUMAN DOCUMENT

Harvey O'Higgins Tells How He Found Material for "Polygamy."

The fact that "the hero of the new play, 'Polygamy,'" is announced to speak to-day in New York at two meetings arranged by the Federation of Churches, is one more proof of the increasing effect of the "human document" in the plays of the day.

The "hero" of the play is the Hon. Frank J. Cannon, of Salt Lake City, the first United States Senator from Utah. He has hurried to New York for his Western lecture trip, to take up the campaign against polygamy in New York at this time of the recall of the Mormon missionaries from the war zone of Europe to labor in the East, and to see the play just put on at the Playhouse, which is said to parallel his own experiences in its main story.

The world is so full of a number of facts that the playwrights are picking their heroes out of "Who's Who" and putting the real thing in human drama, and Harvey O'Higgins, who, with Harriet Ford, wrote "The Argyle Case," "The Dummy" and "Polygamy," has made a specialty of the human document. "The Argyle Case" was from the actual adventures of Detective William J. Burns, and Burns collaborated in the play, and, for special reasons of his own, named the hero Ashe Kayton. "The Dummy" embodied the actual "boy detective" who worked with Judge Ben Lindsey and Mr. O'Higgins in the preparation of their material and investigation of their facts for "The Beast in the Jungle."

"Yes," said Mr. O'Higgins, to the question of the "human document," "to a chance meeting with Senator Cannon one day on the streets of Denver. I probably owe the play 'Polygamy.' The play could not have been written but from the inside psychology of the Mormon people given me in my association of over a year with Senator Cannon in Salt Lake City and in Denver, during the time I was collaborating with him in the writing of 'Under the Prophet in Utah.'

"I was walking on the street in Denver one day with Judge Lindsey, during the period I was in Denver at work on 'The Beast in the Jungle,' when the Judge stopped to speak to a man whose absolutely tragic face attracted my attention. He was Frank J. Cannon, son of the First Councillor of the Mormon Church. He was the man who took the pledges of the Mormon Church to Washington and secured statehood for Utah, the man whose eloquence and energy helped to save the Mormon community at one of the most desperate crises of its history, and who was instrumental in lifting from his people the last measure of proscription by the government and restoring to them their exchequered property. I was told that when the pledges he took to Washington to secure statehood were broken by the Church, Cannon, then in the midst of a brilliant political career, publicly denounced the whole system of Church dictation in politics and the financial apostasy who were selling Church influence. He knew that this meant death to him of all political

ambitions in Utah. Further, in his paper in Salt Lake City he took up the fight against polygamy and political dictation so vigorously that he was publicly 'excommunicated' and forced down and out. That man, Judge Lindsey told me, 'has the inside history of the Mormon kingdom.' As the story had never been written, it seemed to me one that should be told to the country. When I approached Senator Cannon with the plan, he declared that the story could not be written—it had features too tragic to touch upon or to be understood. But when I showed him the manuscript of the Lindsey story and told him exactly what I proposed that he should do, to discharge his debt to the nation by telling the truth about Utah conditions, he consented. We worked over it a year, verifying every detail, and the result was the series in 'Everybody's Magazine,' which was afterward published in book form.

"The story in its human aspect was highly dramatic, and I believed there was a play in it. Finally, after I had collaborated with a Mormon woman in writing a novel on the theme called 'The Other House,' I persuaded Miss Ford to collaborate with me in a play. We both realize that it could not have been written but for the intimate insight given through the association with Senator Cannon. His life is the 'human document' from which the play was written, though no single character or type of 'Polygamy' can be said to represent the Mormon nation, and precisely parallels his own dramatic story.

"The use of the 'human document' in a play depends on whether you are writing literature or life. In a play of social conditions, the writing of life is imperative. The 'human document' and 'the facts in the case' are invariably the material of social drama. Ideas are not sufficient, and literature is inadequate. You have to deal with life."

AT THE STANDARD.

Julian Eltinge, with the same company of players as surrounded him during his engagement at the Knickerbocker Theatre last season, will be the attraction at the Standard Theatre, presenting Otto Hauerbach's so-called melodramatic mystery farce with songs, "The Criminal Girl," for the first time in New York. The play, under the management of A. H. Woods. In this play Mr. Eltinge gives logical opportunity to shift from the role of a young man to a young woman and back again. During the play he sings a number of songs and displays an abundant wardrobe of feminine attire. Mr. Eltinge's supporting company will include Jeanne Eagles, Lottie Lintineum, Jane Marbury, Corinne Baker, Nannie Palmer, Edna Gurnea, Herbert McKenzie, James Scottswallow, Walter Horton, Charles P. Morrison, Joe Smith Marba and others.

JOAN SAWYER'S GARDEN.

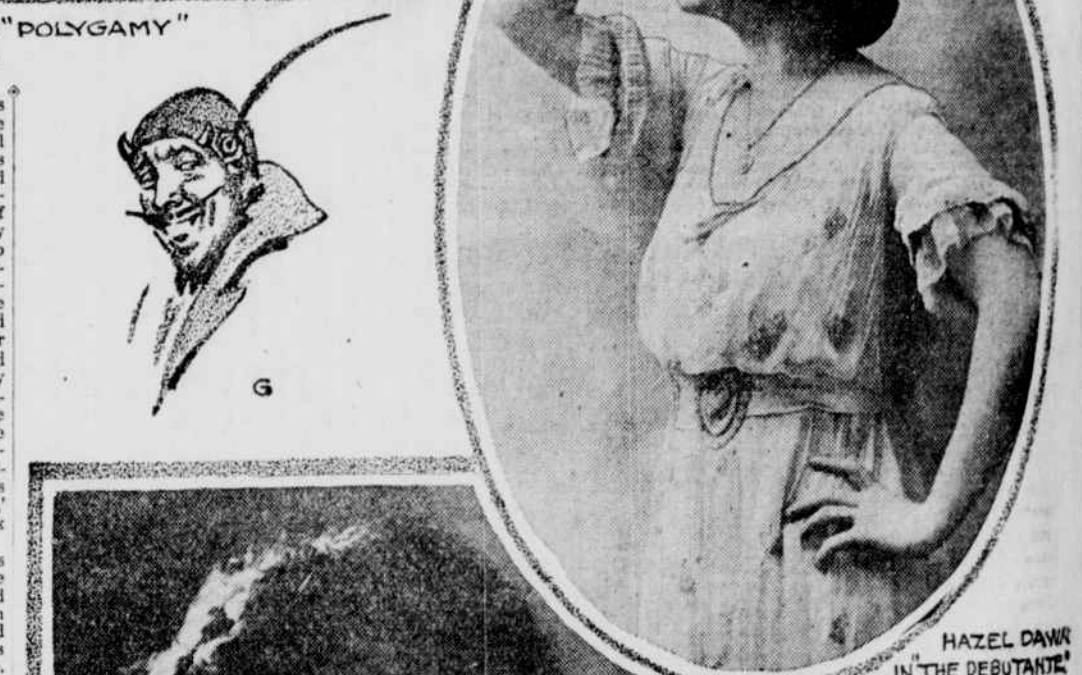
Joan Sawyer has invented a new dance which she calls surmaska. It is a polka, mazurka and a maxixe combined, danced to polka music of "La Zarina." Miss Sawyer has been dancing the surmaska at the Persian Garden for the last week. The prize team will be given by Maurice and Florence Walton. The cuisine offers special chafing dish concoctions, made to order by Henri Tardieu, formerly chef at the Pre Catelan in Paris.

"CHEZ" MAURICE.

Hereafter at the Tuesday, Thursday and Saturday afternoon dances at "Chez" Maurice a free exhibition of many of the latest ballroom evolutions will be given by Maurice and Florence Walton. The cuisine offers special chafing dish concoctions, made to order by Henri Tardieu, formerly chef at the Pre Catelan in Paris.



LUCY COTTON IN "POLYGAMY" AT THE PLAYHOUSE



HAZEL DAWN IN "THE DEBUTANTE" AT THE KNICKERBOCKER



ELIZABETH BRICE IN "WATCH YOUR STEP" AT THE NEW AMSTERDAM

is a stodgy fellow, who cannot amuse and thinks only of keeping her in cotton and wool. He is so afraid of frightening her that he does not tell her about the death sentence, but she hears it by listening at the door when the doctors consult. Her natural annoyance at her husband's deception increases her thirst for "life."

Mrs. Staffurth turns to Captain Furness for companionship on her new career. Captain Furness, knowing nothing of Mrs. Staffurth's fate, induces her to run away with him. A plunge into the whirl of life from sheer impulse—a huge adventure without premeditation—Mrs. Staffurth's longing. But the captain plans. He counts upon Mrs. Staffurth rather too openly and shrewdly. The unexpected happens, and he is confronted with the husband. In

dialect peculiar to the London waterfront. The underlying idea of the little comedy is that most of us are really full of sentiment and capable of exalted feeling, but nobody knows it because we are blind as to see and dumb as to expressing what we feel.

AT THE IRVING PLACE.

"Die Spanische Fliege," a new German farce, will be presented by Director Christians and his German stock company at the Irving Place Theatre Wednesday night, December 16, following the current production of "The High Cost of Living." The part of Lew Fields will be played in the Irving Place Theatre production by

farce of advertising, love and sex, well played at George M. Cohan's Theatre.

"THE WARS OF THE WORLD," a gigantic spectacular production, well played at the Hippodrome.

"UNDER COVER," a rattling good melodrama, with William Courtesy and a good cast, at the Cort.

"ON TRIAL," an extremely interesting and novel play, by Elmer Reinstein, presented with an excellent cast at the Candler.

"THE LILAC DOMINO," a highly pleasing and graceful opera, well sung, at the Forty-fourth Street Theatre.

HOLBROOK BLINN presents last new plays at the Princess. An extremely interesting programme and the best he has presented at this theatre.

"SO MUCH FOR SO MUCH," a play showing the perils that await the working girl. At the Longacre.

"POLYGAMY," an interesting play, showing the secret practices of the Mormons. At the Playhouse.

MARIE TEMPEST and her company in "At the Bar." At the Comedy. Beginning Friday night "The Marriage of Kitty" and "The Dumb and the Blind."

"WATCH YOUR STEP," a lively musical show, with a first rate cast of entertainers, at the New Amsterdam.

"THE DEBUTANTE," a Victor Herbert opera, with Hazel Dawn as the star. At the Knickerbocker.

"FIGHTING IN FLANDERS," the story of the sacking of a French town by E. Alexander Powell, the author and war correspondent, in his illustrated lecture, "Fighting in Flanders," at Carnegie Hall next Wednesday evening. Mr. Powell went through the Belgian campaign as correspondent, officially attached to the Belgian army in the field, and was on the firing line from the capture of Brussels to the entry of Antwerp. He witnessed the entry of the German forces into Antwerp, the Belgian campaign and Termonde during the German occupation. The photographs taken by Mr. Powell and the press photographer who accompanied him.

PLAYS & PLAYERS

Kenneth Douglas—Marjorie Rambeau—Dancer to Act—Other Notes.

A reporter sought out Kenneth Douglas in his dressing room at the Little Theatre the other evening to thank him for the pleasure afforded by his work as leading man in "A Pair of Silk Stockings" and to congratulate him upon winning an American reputation during his very first professional visit to this country.

"Thanks," said Mr. Douglas, sleeking back his hair in a half embarrassed fashion. "But while I'd like to feel that I'm entitled to your respects, I wonder sometimes whether it's just me the public likes or the part I play. Of course, it's nice to imagine that the stargazers come to see one's self; but subordinating all vanity, I call it more of a tribute to a player's ability to have people impressed with his characterization first, to regard it as just as real out of the theatre as in it.

"To me, Sam Thornhill is a very flesh-and-blood being. I know the kind of a lad he was and the sort of old codger he is going to become, and perhaps even the variety of funeral oration to be delivered when he lies down in that doggedly resigned fashion of his and departs this life. While I could kick him occasionally for going beyond the patience of the Lord and turning his other cheek twice, I can't help but call him 'old comrade' for his loyalty to principle and stolid determination to do what's right.

"The difference and well bred intelligence of the guests at the English house party shown in 'A Pair of Silk Stockings' seem to be well liked, and I attribute that largely to the fidelity with which the characters are drawn. This is a great aid to actors in giving lifelike delineations, for unless the characters are consistent and differentiated they have their own time of it in making them go.

"Nothing more quickly reveals an actor's failure to live up to his obligation than a high comedy part, for where the humor is of the subtle sort a player can afford to hide imperfections. In the dramatic or rougher parts, where the material given an actor is stronger stuff, he can conceal much under a display of emotion.

"At the same time, nothing is more pleasurable to present than high comedy. You can make 'em laugh or keep 'em quiet, and you have virtually everything under your control, provided, of course, that your part is primarily intended to dominate the scene. I say that because I haven't any patience with an actor who tries to monopolize more than he is entitled to. Having had my own rambles into producing and management, I can well appreciate how badly such things look from the impersonal angle.

"It very often happens that an actor really has to create a part. He has to point out wherein it is inconsistent and make suggestions as to its betterment. But whether that sort of thing is necessary or not, a man who qualifies as an actor should be regarded as something more than a mere interpretative machine. Because I trusted to the intelligence of the most inconsequential super engraved for the London production of 'Strife,' it was said that I had the best stage crowd seen in the city. I told each man in it what the general effect was to be, and he contributed his mite toward making the thing look human in the mass.

According to all of the tenets of the theatre, the success or failure of an actor invariably depends, first, upon ability and personality, and, second, upon that illusive psychology, the moment called opportunity. Without wishing to upset all traditions which seem to have been so carefully nurtured, Miss Marjorie Rambeau, who has just made her first New York appearance in the principal role of her husband's play, "So Much for So Much," which follows closely upon the heels of his first work, "Kick In," asserts that she owes most of her success to teamwork.

The youthful charm of Lydia Lopokova is a delightful memory for all those who have seen the little Russian dancer. It is said that "Just Herself," the new comedy by Ethel Watts Mumford in which Harrison Grey Fiske will present Miss Lopokova as an English speaking actress, at one of the Brady theatres, on 48th st., on the evening of Wednesday, December 23, gives full scope to all the former danseuse's elfin personality. It is the first of Miss Mumford's plays to be produced. The author is well known as a magazine writer.

Miss Lopokova, in making her bow as an actress, has the artistic sponsorship of Mr. Fiske. She has been trained by both Mr. Fiske and Mrs. Fiske, who, some time ago, became impressed with the latent dramatic genius of the winsome little danseuse. Miss Lopokova told the Fiskes that she had wanted to be an actress "for years and years." Her desire could hardly have been of hoary age, for the new star has just turned twenty.

Still, it was at the age of nine or ten that Lydia Vasilievna Lopokova was enrolled as a "premier sujet" at the Imperial Mariinsky Institute of Dance, in Petrograd. Her rise through the various ranks of balletod, ranks of mixed French and Italian titles, was phenomenal. At fifteen she was privileged to wear the snow white ballet skirt of the "premiere." "La precocite" the infant prodigy—was what Paris called her during her first wonderful season of Ballet Russe, at the Chatelet, in 1909, when Paris proved the real home of the real Russian ballet, giving to the genius of Leon Bakst scope that was denied him in St. Petersburg. After her Paris success, Miss Lopokova quitted Russia for broader fields in America, just as she

should marry the author or her leading man, but my own experience has taught me that such team work has been more than an advantage to me."

Irene Franklin and Burton Green will introduce several of their latest songs at the Alhambra Theatre this week, and also sing several of their famous song hits.

THE BANDBOX

New Playhouse Opens with a Comedy on Dec. 22.

Jerome K. Jerome's comedy "Poor Little Thing," which will be the inaugural offering of the New York Play Actors Company, when this organization begins its season at the Bandbox Theatre in East 57th st., has been progressing splendidly in rehearsals, and this week will see the finishing touches put upon the production by General Director Douglas Wood and Stage Director Edward Elsner, who have the work in hand. An invitation rehearsal, on Monday evening, December 21, will be given, but the regular opening to the public takes place on Tuesday night, December 22. Joseph Physioc, the scenic artist, is completing an artistic production for the premier of the little theatre. The action takes place in the student's quarters, in Paris, and depicts girl student life there. The cast will include Eric Blind, Frances Carson, Anita Clarendon, Amy Dennis, Ridler Davies, Ernest Elton, Jennette Ferrill, Helen Fulton, Agnes Kemble, William Lorenz, Carroll McComas, Dora Mavor, Alma Mara, Irene Perels, William Raymond, Eleanor Russell, Celia Randolph, Elsie Ronald and Beverly Sitgreaves.

HENRY BLOSSOM

Librettist Began His Career in an Insurance Office.

Henry Blossom, librettist, who with Victor Herbert, composed, wrote "The Only Girl," playing at the Lyric Theatre, comes from Missouri. While he was an insurance clerk in his father's



MARJORIE RAMBEAU AND WILLARD MACK IN "SO MUCH FOR SO MUCH" AT THE LONGACRE

is now quitting the dance for more freedom in the drama. But in "Just Herself" Lopokova does dance, as part of the action.

HER HIT AN ACCIDENT

Irene Franklin Tells How She Composed 'Red Head' Ballad.

One might imagine song writing was the easiest thing in the world when it is considered how many successful songs have been written. Miss Franklin writes the lyrics of all her songs, and Burton Green, who is Miss Franklin's husband in private life, and on the stage, too, for that matter, supplies the music. Originally song writing was a joke with them, and the biggest hit they ever wrote was an accident. Every one remembers "Red Head," which Miss Franklin introduced, and which made her world famous. This was the "accident song," and Miss Franklin says so herself in giving its history.

"The lyric of 'Red Head,'" said Miss Franklin, "is a fright, but that's because I had to write it in a half hour, and never had a chance to go over it. You see, Father—that's Burton—used to play a series of chords that I simply loved. Consecutive sevenths, he called them, whatever that may be. One day he arranged them in a sort of chorus, and I asked him to write them down and they might come in handy some day. He did, and up at the top of them wrote 'Red Head'; that's what he called me.

"That's a great title for a song," said Father.

"Let's use it," I said. We were buying songs those days and neither of us had ever tried to write one for our-



OLGA HEMMSTONE IN "DANCING AROUND" AT THE WINTER GARDEN